

# The Musical World

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## SOCIETY OF BRITISH MUSICIANS.

The interesting and social meetings of this useful body are drawing to a close. As the season approaches, the members—whose time is more fully occupied than during the winter months, and who cannot afford to devote so much of it for love at a period when every hour is worth its equivalent in money—will be less at the disposal of the committee; and it would be worse than folly to announce the continuance of performances which would be twice out of thrice frustrated for lack of artists to perform. For our own parts we should not object to continuing the *soirées* throughout the year, with the sole intervention of the Midsummer and Christmas holidays—but having discussed the point and heard it discussed, we have been brought to the conviction, that, desirable as it may appear, such a continuance is impossible. Taking all we can get, then, we resign ourselves to the doom of fate, and must put up with the inconvenience of a long six months of inaction—trusting that the committee may in the medium propound and accomplish many legislative matters for the ultimate benefit of the Society. One grand concert, however, with full orchestra, we insist upon during the season—and at this none but the best achievements of the members should be produced. No *trial*-concert for tyros, but a grand concert in the true acceptance of the term, at which the best works of the most accomplished members should constitute the programme. From such works, instrumental and vocal, as have been produced by Potter, Mudie, Macfarren, Henry Smart, Sterndale Bennett, Edward Loder, John Barnett, Henry Westrop, Charles Horsley, Holmes, Lovell Phillips, and others, a delightful programme might be selected, which would at once interest the public and excite the emulation of the many talented young members who have distinguished themselves at the *soirées*. Our best vocalists, who have shown themselves so zealous to assist the Society at the *soirées*, would readily accord their services for the occasion. Such a concert might be made an annual event of equal interest and importance. Every young member would feel spurred on to the production of some vocal or instrumental work that might be found worthy a place in the programme of the concert, by the side of the already established efforts of his more experienced brethren. Think of this, messieurs of the committee, and do not reject lightly a proposition by no means difficult of accomplishment.

The fifth *soirée*, on Wednesday night week, introduced the following programme to a crowded room.

QUARTET, in E flat, Op. 53, pianoforte, violin, tenor, and violoncello, Miss Day, Messrs. Gattie, Hill, and Bonner .....	DUSSEK.
NOTTURNO, for two voices, "La Pesca," Miss Steele, and Mr. Calkin .....	ROSSINI.
SONG, "Lie still, sad soul," (MS.) Miss Dolby .....	C. E. HORSLEY.
SONG, "Peace," Miss Steele .....	PRAYER.
QUINTET, in E flat, Op. 4, two violins, two tenors, and violoncello, Messrs. Gattie, J. Jay, Hill, Wealake, and Bonner .....	BETHOVEN.
TRIO, in B flat, (MS.) first time of performance, pianoforte, violin, and violoncello, Messrs. Graves, Gattie, and Bonner .....	H. GRAVES.
ARIA, "Ah, yes! thy spell," Mr. Calkin .....	WEBER.
BARCAROLE, "Brightly the moon-beams quiver," (MS.) first time of performance, Miss Grant .....	W. L. PHILLIPS.
QUINTET, in A, clarinet, two violins, tenor, and violoncello, Messrs. Lazarus, Gattie, Wealake, Hill, and Bonner .....	MOZART.

The vocal music accompanied by Mr. C. Severn.  
Director for the evening, Mr. H. Westrop.

We have often expressed ourselves in terms of warm admiration of the beautiful quartet in E flat of Dussek. It is now only necessary to say how charmingly it was rendered on this occasion—with what spirit and mechanical perfection Miss Day delivered the pianoforte part—what elegance and classical taste Mr. Gattie infused into the part allotted to the violin—and how admirably Messrs. Hill and Bonner presided at the tenor and violoncello. The whole was a perfect treat, and deservedly applauded.

The pretty smooth melody of Rossini was gracefully sung by Miss Steele and Mr. Calkin. Mr. Charles Horsley's MS. song, like all he writes, is instinct with the feeling of an artist. Its melody, impressive and vocal, is enriched by a flowing accompaniment of beautiful harmony. Commencing in D minor and concluding in D major, it travels on to the end without any return to the first phrase—so that (unless *canzonet*) we hardly know what name to give it. The only possible fault with which it might be charged (were we in a hypercritical mood) is *vagueness*—but the dreamy beauty of the poem, one of the most enchanting lyrics of Barry Cornwall, excuses, if not absolutely demands, this quality. Miss Dolby's interpretation of the song was remarkable for its purity—nothing

could have been more charmingly reposeful, nothing more satisfactory to the musician and more especially (we are sure) to the composer. The composition which followed, by Präyer, (who may he be, gentlemen of the committee?) though admirably sung by Miss Steele, being of the same quiet character and not one twentieth part as good, was listened to with perfect apathy. And no wonder;—we only grieved for the clever vocalist who was sacrificed by being appointed to sing a piece of dull insipidity after such a song as that of Mr. Horsley, in the hands of such a singer as Miss Dolby. Miss Steele, however, the very type of amiability, did her best and made no complaint.

The quintet of Beethoven, alive with the vigour and freshness of his early career, must always please; especially if so well executed as it was on Wednesday evening. Mr. Gattie understands such works as this as well as any living violinist, and his style is equally remarkable for its energy and the absence of all extraneous ornament, the too frequent vice of ready violinists. Mr. J. Jay is one of the best possible second violinists, (not a bad *primo* by the way) being an excellent musician, a steady player, and an enthusiast. As for Hill, we are tired of singing his praises; *il primo tenore* is his rightful title, and until one more worthy shall wrest it from him we shall continue so to dub him—which we may safely expect to do for the term of our natural lives. Messrs. Weslake and Bonner were very efficient co-operators, and the whole performance showed a fervid appreciation of the spirit of the great composer.

Mr. Graves' MS. trio should have been placed before, not after, the quintet of Beethoven; it suffered by its position. The first *allegro* is graceful, melodious, and written with a musician's facility. Both its *motivi* are easily seized and retained in the memory, by reason of their clearness and distinct rhythm. These give a grateful colouring to the whole movement, which is varied and relieved by elegant passages, well disposed among the three instruments and admirably suited to the character of each. The *allegro* was played with the utmost nicety of expression and execution. Mr. Graves, of whose *debut* (in public) as a pianist this, we believe, was the occasion, is a performer of superior taste. Of the slow movement and *finale* of the *trio* we shall reserve our opinion till another hearing. Mr. Graves, unlike most debutants, seemed to grow nervous as he proceeded, and, though the first movement was as well delivered as could be desired by the most fastidious, the subsequent ones were less lucky, and the *finale* suffered materially. Nevertheless, the excellence of the single movement authorises our pronouncing the *trio*, with confidence, the best effort of Mr. Graves' pen with which he has hitherto favoured the public.

Mr. Calkin sang Weber's smooth *aria* gracefully, and accompanied himself effectively. Miss Grant threw great energy and feeling into the *barcarole* of Lovell Phillips, which is written with the usual ease and elegance of its clever composer

(who accompanied it on the piano)—and the exquisite *quintet* of Mozart in A major, beautifully executed by Messrs. Lazarus, Gattie, Weslake, Hill, and Bonner—right good artists, and true—wound up the concert delightfully. The audience departed in pleasant mood—refreshed and instructed by the many fine things they had listened to.

J. W. D.

### JOHN SEBASTIAN BACH.

The merit of this great musician remained unknown in this country till the commencement of the present century, though his countryman and contemporary, Handel, was perfectly acquainted with it; though one of his own sons, John Christian Bach, flourished in this country for a number of years; and though Abel called himself a pupil. But the reason becomes evident when, in regard to Handel, it is considered that Sebastian Bach was the only rival from whose competition he had anything to fear, particularly in compositions for the organ, and in the performance on that noble instrument; and it is known that though Bach highly regarded him, and endeavoured twice to meet him, on his tours to Germany, Handel both times avoided the interview. Concerning John Christian Bach also, it must be observed, that he, as the youngest son of Sebastian, lost his father before he could receive any instruction from him, or form a true idea of his wonderful art—also, that perhaps the tuition of his elder brothers (by another mother) was not kind and patient enough to create in him a predilection for his father's works—and particularly, that he finished his studies in Italy, the religion of which country he also adopted, and became quite estranged to his father's great school of music. In regard to Abel, it is probable that as his principal instrument was not the organ or harpsichord, he could execute but few of Sebastian Bach's works, and therefore could not support his recommending of them by his own performance.

In the year 1789, Dr. Burney, a better English scholar than musical critic, described Bach thus:—

"Sebastian Bach is said, by Marpurg, to be many musicians in one—profound in fancy, and in taste easy and natural. To this part of the encomium many are unwilling to assent; as this truly great man seems by his works for the organ, of which I am in possession of the chief part, to have been constantly in search of what was new and difficult, without the least attention to nature and facility. He was so fond of full harmony, that besides a constant and active use of the pedals, he is said to have put down such keys by a stick in his mouth, as neither hands nor feet could reach."—(*General History of Music*, vol. iv. p. 593.)

John Sebastian Bach was born in the same year with Handel, and in the same part of Germany, viz. 1685, March 21st, at Eisenach in Thuringia, where his father, John Ambrosius Bach was musician to the court and city of Saxe Eisenach. All his progenitors, as far as to the sixth generation, were musical, and several of them distinguished. Bach himself was by nature endowed with great genius, an amiable disposition, and above all, with an uncommon perseverance in his studies and practices. In the tenth year of his age Bach lost his father; his mother having been dead some years before. This put him under the care and tuition of an austere elder brother, with whom he seems to have been about three years, when that brother also died. He was then admitted as chorister at the institution of St. Michael's at Luneberg, where great attention was paid him on account of his beautiful treble voice, and where he

received a classical as well as musical education. With an indefatigable perseverance in the practice of the harpsichord, organ, and also of other instruments, Bach very judiciously united the hearing of the greatest masters on the organ, and of the best concerts of his time; and frequently made (on foot) long journeys for these laudable purposes. In the preparatory part of his life, therefore, nothing was wanting that could be essential for forming a great musician. Bach's first engagement was, like that of Handel, on the violin, for at the age of eighteen, he accepted of the place of musician to the court of Saxe Weimar, on that instrument, which seems to account for his wonderful violin and violoncello solos that appear in the list of his works. But the year following he was appointed organist to the new church at Arnstadt, where he began to lay the foundation of his unrivalled organ playing, in which he arrived to the highest degree of perfection about the thirtieth year of his age.

In the year 1717, Bach, who was then court organist at Saxe Weimar, was appointed *maitre de chapelle* to that court, which required him to compose sacred pieces. And as about that time Handel's master (Zachau) died, Bach received a vocation to be his successor, which he did not accept. In the same year Bach was invited by Volumier, *maitre de chapelle* to the court of Dresden, for the purpose of a trial of skill with a celebrated French musician (Marchand), mentioned by Dr. Burney, which he complied with, and obtained an undisputed victory. Sometime after this, Bach accepted the place of *maitre de chapelle* to the Prince of Anhalt Coethen, which he held about six years, during which time he made a journey to Hamburg, where the celebrated organist Reinken, nearly a hundred years old, paid him a high compliment on account of his organ playing. In the year 1723, Bach was appointed director of music and *cantor* at St. Thomas's School, Leipzig, where he remained during the rest of his life—and where, we believe, a great collection of his mottets, and other sacred compositions, is still to be found in his own hand writing. He also received the titles of *maitre de chapelle* to the Duke of Saxe Weissenfels, and of composer to the King of Poland. Bach's fame then so highly surpassed that of all his contemporaries, that though he lived in a part of Germany where, at his time, there were numerous excellent organists, we do not find one instance of an attempted rivalry, like the vexations Handel had to encounter in his opera affairs; but all parties seem to have respected him as their musical sire, because he never let any one feel his superiority in a humiliating manner. In the year 1747, when after repeatedly expressed desires of Frederick the Great, in whose service Bach's son Emanuel then was, he visited Potsdam, that monarch paid him the most uncommon attention, and also laid before him an intricate subject for a fugue to extemporise upon, which Bach did in an astonishing manner and published several compositions upon it, under the title of *Musicalisches Opfer* (Musical Offering), dedicated to His Majesty. This was the last journey of Bach. His unremitting perseverance in studying and composing had brought upon him a complaint in the eyes, which turned into a total blindness; and weakened by two unsuccessful operations and by an attendant illness, he remained in a declining state of health about half a year, till the 30th of July, 1751, terminating his meritorious existence in the sixty-sixth year of his age. Bach was married twice, and had a numerous family. All his sons had talent for music, but few of them cultivated it. And, indeed, strictly speaking, the musical celebrity of the Bachs terminated with the great John Sebastian.

(To be Continued.)

## Musings of a Musician.

BY HENRY C. LUNN.

"Why these are very crotchets that he speaks;  
Notes, notes, forsooth, and noting!"

SHAKESPEARE.

No. XII.

A LETTER TO THE CIVILISED WORLD FROM  
THE BRITISH NATION.

My friends,

I wish to say a few words to you all on a subject which has long occupied my mind, but which, chiefly from the pressure of other matters, I have hitherto allowed to remain unnoticed. For a long series of years I have suffered under the imputation of being *unmusical*: it has been said that I am not musically organised, and as there are many persons in the world who (like the echo) never speak but to give back the thoughts of others, so has it been repeated from time to time, until the mere repetition has invested it with a show of truth. Nick-names, borne with the greatest good humor in our youth, are often extremely unpleasant when applied to us at a maturer age: in candidly admitting, therefore, that there *may* have been some foundation for the original idea, I trust that you will now allow me to assert the dignity of a full grown nation, and to prove to you that, in the present day, I am as devoted to the art, and every thing connected with it as any musical enthusiast I have now the honor of addressing.

In the first place I will not attempt to deny that, in my younger days, I was somewhat of a bully. Fighting was one of my chief accomplishments, and, as I usually took great pleasure in showing off my science, I was not very particular how the quarrel originated, or, indeed, whether there was any decided quarrel at all. I would often rush in between two combatants, who were quietly settling their differences, and, calling upon others to join me, soon compel one of them to run off for help; we would then take sides and continue fighting until one party declared that they had had enough, and promised to obey the other in every thing they asked. You may suppose that, although often proclaimed the conqueror in these contests, I very materially weakened my constitution by continually proving it; so little, however, did I reflect on the matter at that time that, even whilst weak and faint from loss of blood, I would contrive, after the battle, to take my hat off, and, throwing it in the air as high as my strength would permit, shout out "victory!" then, crawling away on my hands and knees, I would illuminate my house from top to bottom, set the bells ringing, let off fireworks, and, in fact, make a regular night of it.

Whenever I contemplated a new attack, however, I was compelled, at any cost, to restore my shattered constitution, to repair my torn garments, or purchase new ones, and, in every way, to render myself fully capable of sustaining my previous reputation. For this purpose I was under the painful necessity of borrowing money, for which I promised to pay a certain interest; the debt, thus incurred, has now accumulated to such an extent that I almost despair of being able to pay it off: indeed it acts upon me, in my calmer moments, something like the chain on the leg of a criminal—perpetually reminding me of my past transgressions.

At that time, too, I recollect, it was my usual custom to test every thing by its value in the market, and I had somehow brought myself to consider that, so far from *making anything* by music, it rather prevented me from occupying my time more profitably, and, consequently, more nobly. Impressed with this idea, I merely looked upon the art as an agreeable pastime, and, whilst you were engaged in laying the foundation stone of a *grand school*, I was busily employed in casting up my ledger and calculating profit and loss. Buying and selling, with me, was not a necessity, but a pleasure. I loved to look on bales of cotton, and to see the ships loading and unloading at the various ports: phrenologically speaking, I should say that I was almost governed by acquisitiveness and combativeness; and, although I cultivated many of the higher faculties, I freely admit that I *did* allow you to pass me by in music without a pang of remorse. The assertion that I was incapable of appreciating the art then gained ground rapidly, and as I did not think it worth fighting for, it has passed current, without contradiction, even to the present time.

The kind of life which I had long so thoughtlessly led, however, in the course of time gradually changed for one of a more intellectual character. I began to consider that the pleasure of fighting was scarcely worth the money I paid (or rather owed) for it: commerce was no longer a passion but a necessary portion of the daily routine of life; and it was *then* that, in looking around me, I perceived how strangely I had allowed my music to be neglected: true it was that up to that period I had occasionally practised very hard, and had even composed full operas of no ordinary pretension, but I now resolved to show my brother nations that I regarded the art as a noble and intellectual pursuit, and not as a mere showy accomplishment. From that time I have been daily and hourly gaining strength: my compositions have received the stamp of approval, and I



am now seriously meditating many important improvements, which will show you that I am, at least, earnest in my desire to urge music forward to the utmost.

The truth is that, as soon as I began to reflect seriously upon the subject, I perceived that the art was cramped, confined, and struggling for freedom: possessing an enormous expansive power, it has been, for ages, suffered to develop itself by inches; and, whilst we have silently admired its many *existing* beauties, we have thought too little of what might still be hidden from our view. It is with this conviction that I have come to the determination, not only of cultivating it to the utmost, but of studying the best and most certain method of ensuring a vigorous growth. If, therefore, in the course of this investigation, I have discovered superfluous branches which must be, at once, lopped off, be assured that the fruit will become better and more plentiful for the process. Trusting that, by this letter, you will perceive how totally unfounded is the assertion I have mentioned at the commencement, I remain,

Yours, in the cause of improvement,  
THE BRITISH NATION.

#### MUSIC—THE STATE—THE PEOPLE.

BY J. L.

In connecting the above (seemingly disparate) ideas together, we act on high authority, viz., that of Plato, who, amongst the numberless glaring truths his works contain, has the following passage:—"The music of a country cannot be changed without its laws (institutions) undergoing the same process." Although the saying of the Greek philosopher (the *divine* Plato) applies to the state of music of his own times, when music was wholly performed before the "*people*," for the people, (or better to say the nation), these choirs and orchestras during their religious rites, political festivals, in the theatres; still we trust we shall be able to prove the above saying to be perfectly applicable to all and every period of history, and, consequently, to the present. That the English nation is at this moment the most passionate for music on the face of the globe, may appear a hazardous assertion, but we shall prove its truth by merely adducing one or two examples. Mr. Allcraft's late concert at Covent Garden Theatre was so crowded, that about two hundred persons had to be accommodated on the stage, and the whole place (including an *innumerable* gallery) could not contain less than three thousand people. The concert, composed (with one single exception) of respectable music, began at seven, and lasted—without even any interval—up to half-past one in the morning. Now, *we*, who *ought* to know something of the Continent, do not believe that such a thing has been ever done any where else, we doubt whether it could have been done any where else. Moreover, the whole breadth and length of the land resounds, vibrates, as it were, with a continuance of concerts, which in London are becoming nigh innumerable. But it is not only the higher ranks of society which are thus *invaded* by this novel mental agency; every public house has its Orpheus-Julien, with its "novel effects" of Polkas, and other like miseries. A great change *has*, therefore, taken place in the minds of the English in regard of music, and this is (if we are to believe Plato) to be the harbinger of equally great changes in a social point of view!

Let us first inquire for a moment, whence this great, this universal susceptibility of men for music arises? From many causes, indeed. Music, in the first instance, is nothing *corporeal*, (taking this expression in an *un-pantheistic* sense) and it is even different from speech, in as much as it is not articulated, not implying any definite or especial meaning, but one universal all-meaning. In music any one may embody his own feelings, identify it with his own feelings and thoughts, whatever they may be at any given time, provided they be legitimate, good; because music may express passions, but it can never represent (*by itself*) any thing vicious, sinful, bad. Thence, while listening to its all-permeating sounds, the poet may modulate his lays, the painter fancy to himself the sun-beams he intends to pour over his canvass. Aye, if we take into consideration the great predilection for music of Luther, Cromwell, and J. J. Rousseau, we may well imagine that thoughts and ideas of a *far sterner* kind were underlaid to the tunes those men might have listened to at one time or another. If, therefore, the hearing of music becomes, as is the case now, a *rage*, we would assume that there is a great propensity extant in the nation, to embody, identify, amalgamate their (exuberant) feelings with some external *solvent*, if such term of speech may be permitted. Under such circumstances, it becomes a solemn duty with the statesman, the philanthropist, aye, the conscientious and thinking musician, to see that this *solvent* of the feelings, and sentiments and emotions of a whole nation, as it were, be of a sterling, pure, sober, and legitimate kind. We certainly do not object in miscellaneous

concerts to the introduction of *terpsichoric* music, (quadrilles and waltzes); the less so, as we come to know that Strauss and Lanner were the disciples of Beethoven; aye, there can be no doubt of it. It was under the influence of this gigantic luminary that these *stars*, also, albeit of a fourth, or even seventh magnitude, poured forth their light at Vienna, and they are (at least I consider them so) as *great* in their sphere, as their great prototype in his majestic singleness. They, very deservedly as well, have acquired a *mundane* renown, and I have heard their stirring lays in the market place of Rio de Janeiro, and in the huts of Botany Bay. But I absolutely dissent from those endeavours lately made in this country, to inebriate, to *madden*, as it were, the populace with a flood of a hundred-stringed musical noises and furibund strepitations—and to go even further in *indulgence* and *latitudinarianism*, we object, *at least*, (but most strenuously) that such dismal, dissonant, and brutish noises be made the leading and *predominant* ingredient of popular concerts, to which, then, a *scanty* admixture of serious, or rather (to use the proper word) of *respectable* music, should serve only as a *bait* for those who love real music, and are thus forced to swallow such detestable trash, and only to get Beethoven, Mozart, or Rossini as a (worthless) *given-into-the-bargain*. This whole procedure, however, is nothing *novel*, but merely a stale repetition of that old scheme, turning things sacred, high, sterling, into a burlesque and a sham, and gulling and deceiving thereby the humbler classes of society—turning, in fine, things sacred into an object of the meanest and most unprincipled lucre, accumulating money by such false and mendacious *qui-pro-quo* substitution, and finally retiring into (well deserved) obscurity with a *fortune*, scorning and laughing at that imbecile and brutish populace, whom, however, merely those worthless *adventurers* have, in the present instance, *made so*. With the numberless amount of crime and vice which oppresses the people of this country at this moment, it is not immaterial, *indeed*, in what *menstruum* the feelings and emotions of a whole nation, as it were, should be *solved*—a subject, however, too prolix for the columns of a newspaper, and which I have treated in all its various bearings in a small work ready for press, entitled:—"THE POPULARIZATION OF MUSIC—CONSIDERED AS A MORAL AND EDUCATIONAL AGENCY."

#### MUSIC IN PARIS AND LONDON.

(From the Athenæum.)

The proceedings of M. Berlioz seem every moon to become more strange, and less artistic. Let us transcribe in proof the programme of this third grand *Fête Musicale*, in conjunction with the pompous promises of classical music made by him before opening his Temple in the Elysian Fields. Two movements from his own *Requiem*—"Fragments" from his own "*Romeo and Juliet*," symphony—an overture to the "*Spectre*," by M. Schneitzböhmer—a rondo from M. Glinka's Russian opera, "*A Life for the Czar*," sung in Russian by Madame Solowiof—a grand "*Air de danse*," from the same composer's "*Rouslan et Ludmilla*"—the "*Preghiera*," from Mosé—and Weber's "*Invitation to Waltz*," scored by M. Berlioz. Now, really, as this gentleman, besides being the most resonant and ambitious in his professions of all the brotherhood, is also the most caustic in criticism, he must bear to be roundly taxed with as utter a contempt of artistic propriety, meaning, or sequence, as ever distinguished the least select scheme of a one *franc* concert, or a London benefit. It is needless to say that we should be pleased to hear the Russian music—but in its own time and place. This said, we are bound to add, that our strictures only partially hold good with regard to London—where we should be truly glad to hear the above Requiem, but complete; and the symphony—not in fragments—directed by their eccentric author: at the risk, even, of figuring hereafter in his "*Musical Travels*." We beg, also, to call attention to an advertisement of "*The Four Seasons*," twenty-four quintets for stringed instruments, composed by M. Félicien David—which are announced, somewhat hazily, as certain to create a revolution in chamber music. Let our London amateurs look out for them. There can be no question that a stir is taking place in that section of the art, even here—where our love of show, our impatience of labour, our quiet comprehension in art, our wide distances, and our luxurious habits, have so long kept us back—witness the *soirées*, "*unions*," societies, which are springing up. We heard the other day of a projected series of select chamber concerts, for the purpose of performing the music of Beethoven alone. For those who need information and opportunity of making acquaintance with unheard works—and the number of our professors even is greater than Pride is willing to confess—these should be far more valuable than meetings of aimless pleasure.

\* Publishers who may be desirous of communicating with our contributor, J. L. about this work, are requested to address their favours to our care.—(Editor of the *Musical World*.)

Indeed, after a time, and with the intellectual, amusement for mere amusement's sake must pall; and, though we are aware that caterers for the public may become too pedantic, and that the Schoolmaster will not be borne with (if detected) in the orchestra, we cannot but point out the vast gain to taste which must accrue from the steady pursuit of some one branch or object in art. Catholicity, we believe, as well as enjoyment, keeps pace with extended and exact information.

The above remarks have led us far from Paris—concerning which strange city let us add that the first meeting of the popular singing classes went off admirably. M. Liszt is daily expected there from his Peninsular campaign, which, as usual, has been a tour of triumph and charity. He gave fourteen concerts at Lisbon—the Queen of Portugal made him a Knight of the order of Christ—and the Custom-house authorities, who are generally, as Madame Dudevant has told us in her "Winter of the South of Europe," most troublesome in the matter of pianofortes, allowed his *Erard* to pass free. There is little chance, we fear, of an artist whom such honours and such gains await every where else, revisiting England. To some one, we believe, who pressed M. Liszt to return for our concert season, a couple of years since, the witty artist with thanks returned for answer a copy of the well-known French perruquier's sign:—"Here the public will be shaved for nothing—to-morrow!" It is announced that Madame Dorus Gras is about to quit *L'Académie Royale*: for the interests of French music, we trust only for *L'Opéra Comique*. We believe that among our own musical arrivals, those of Madame Meert Blaes (pleasantly known here in her maiden days as an expressive *mezzo-soprano*) and M. Blaes, whose instrument is the clarinet, may be also reckoned upon. A rumour, too, is abroad, that the permanent conductorship of the Philharmonic Society may, possibly, be varied by the appearance of one or two foreign conductors, (names not certain), each for a single concert.

#### THE PRAYER OF THE MAGDALEN,

BY  
C. ROSENBERG.

In my agony of soul  
On these desert sands I kneel,  
Smitten by the sense of sin.  
Jesus, pity all I feel—  
To my anguish mercy deal—  
Calm and cool the worm within.  
By Thy cross and love control  
My deep and bitter shame.  
Sweet name  
Of tender pity, listen,  
I have a sinful woman been—  
All shame, and wrong, and lust;  
But thou art God, and I am dust,  
Thy word hath called, and come I must,  
All lone and crushed  
By the heavy sense of crime,  
To those blessed feet;  
Which these unworthy lips have press'd,  
With a passion sad, yet sweet.  
I know no time  
Can wipe out the polluting hours  
Spent in the foul and harlot-bowers  
Of my sin-stained youth.  
But thou hast said, Come to Me,  
And thou, Oh my God! art truth.  
Cleanse me, and purify me  
By that death and agony  
Thou diedst for such as me.  
Vilest of the vile am I,  
Yet thou wilt listen to the cry  
Of one whose heart weeps bleeding tears  
For those miserable years  
Of miserable joys,  
And passions lying,  
Whose lingering stain  
Clings to my body,  
As if its blemish were undying.  
I am shame, but thou art mercy—  
I am clay, but thou art God—  
Smite, but teach me how to kiss  
As a humbled child, the rod.

By thy godhead and thy glory—  
By thy bitter death and shame,  
Smite the flesh, but spare the soul,  
Which gasps out of this wasted frame  
For the love thy lips have promised,  
To those who call on thy sweet name;  
Let them revile thee,  
I believe—  
Let them deride me,  
I must grieve  
And weep like one that cannot know  
Other purging for her woe,  
Than thy body and thy blood,  
Shed on that day when tempest-rent  
Were temple-veil and cerement—  
And mourning nature's troubled womb  
Was opened like a yawning tomb  
Around her dying God—  
And good men buried walked abroad,  
And hailed salvation come.  
Yes, it is come—I feel it—  
These very tears reveal it—  
And in the extacy of faith,  
In thee I welcome death.

#### IMPROMPTU,

After hearing a Friend extemporize upon the Piano.

BY G. D.

#### TO MUSIC.

Spirit, born of air,  
Sweet melody!  
Ah, who can point to where  
Thy raptures lie?  
Is it the ear above that feels the extacy  
Thy numbers give —?  
Or does it live,  
Within the heart conceal'd—from earliest infancy?  
Spirit, born of air,  
Sweet melody —!  
Oh, who can point to where  
Thy pleasures lie?  
In what consists thy joy creating potency?  
Can soul, and heart,  
Or each apart,  
E'en share the glory of thy bright existency?  
Spirit, born of air,  
Sweet melody!  
Methinks I know from where  
Thou first didst fly —  
To comfort man, an angel bore thee joyously  
From out the ring  
Where seraphs sing  
Loud hallelujahs round Heaven's throne unceasingly.

County Meath, Ireland—March 9th, 1845.

#### SONNET TO MUSIC.

BY  
F. NORTON ERITH.

Hail, gentle power! that soothes the sadden'd breast,  
And to the afflicted mind sweet peace conveys;  
In whose delicious song there's a bequest  
To calm the fiercer woes untung'd by rays  
Of Hope—Music! I wed myself to thee—  
Enjoy the hallow'd influence of the strain  
That blends mild innocence with gaiety;  
Or frames a source to lessen mental pain.  
In pensive hours I love with thee to soar,  
My thoughts to yonder more benignant sphere,  
Where aerial spirits dwell; and seraphs pour  
Angelic themes upon the list'ning ear.  
'Tis Music's charms my drear hours that beguile,  
And o'er a checker'd past oft make me smile.

Taunton, March 11, 1845.

## Original Correspondence.

61, Greek Street, Soho,  
March 18th, 1845.

To the Editor of the Musical World.

Dear Sir,

In answer to a letter which appeared in your last number respecting my book on the Boehm flute lately published, I wish first to observe that I am desirous not to detract in the least from the merit of Mr. Bertini's work alluded to. I think it useful for composers and arrangers of music who wish to acquire a practical knowledge of the various orchestral instruments. But, although Mr. Bertini's mode of marking the fingering as applied to all the instruments collectively, may, perhaps, be said to be a *new mode*, it certainly is not so in respect to the flute, except as to the peculiarity of placing the figures which represent the fingers of the left hand horizontally above the notes, and those of the right hand below. This, which is the only thing he can possibly claim as novel, I am charged with not availing myself of, in order, as "Amateur" expresses it, to disguise my *bare-faced, glaring, plagiarism*. For proof that Mr. Bertini was not the first to represent the fingers by figures, I refer Amateur to the famous old books of instruction by John Gunn and John Wragg, both published before the year 1800; that is to say, thirty years before that of Mr. Bertini, and also to numerous others published before the year 1830, as those of Keith, Prowse and Co., Metzler and Co., &c. &c. So that if the title of *inventor* is to be awarded to any for this mode of marking the fingering in instructions for the flute, (a manifest absurdity by the way) it is due to Messrs. Wragg and Gunn; and in bringing a charge of plagiarism against me on this trifling subject, "Amateur"—who is evidently more zealous than well informed in matters connected with the flute—to be consistent, must now turn his artillery against his former *protégé*, and stand the champion of those ancient worthies against all who have followed in their steps.

I am, dear Sir,  
Yours, truly,  
R. CARTE.

MR. CARTE ON THE BOEHM FLUTE.

To the Editor of the Musical World.

Sir,

A sense of justice compels me to request your insertion of the following remarks upon Mr. Carte's recently published book on the Boehm flute. That he has been guilty of plagiarism as regards Mr. Bertini's system is beyond a doubt; but, as the letter signed "Amateur," which appeared in your last number, sufficiently exposes that fact, I need not dwell upon it, but proceed to another of a similar description, viz. that of his explaining the nature of the flute by a comparison to organ pipes. The Continental writers upon the Boehm flute have taken much pains to point out the defects of the old system, and the correct principles of the new, yet the comparison to organ pipes, which at once renders the subject clear, was never made use of until Mr. Clinton's "Essay on the Boehm Flute" appeared. Now as Mr. Carte's sagacity in matters appertaining to the instrument could suggest nothing of his own, he ought to have acknowledged the source from whence he derived his explanation, instead of arrogating to himself that which he well knew to have emanated from Mr. Clinton. But Mr. Carte is not satisfied with adopting Mr. Clinton's ideas, but makes an effort to wrest from him the credit of having introduced the Boehm flute to English players, and in his dedication attempts to give that credit to Mr. Rudall, well knowing that Mr. Rudall cannot (*and does not*) lay the smallest claim to it. Indeed, how could he? He has never written upon it, played upon it in public, nor even advertised its manufacture; therefore it is ridiculous to say that he introduced it. It is well known that the inventor brought it to London twelve years ago, and offered it to Mr. Rudall, who declined it. He (Boehm) also played upon it in public, but, although his performance gave satisfaction, his invention remained unknown. It was subsequently played upon in public and private, by Messrs. Camus and Dorus; but they succeeded no better in introducing it, because they gave the public no explanation. When Mr. Clinton adopted it, he wrote and published an essay, which explained its nature and properties, and pointed out the defects of the old flute, with every requisite instruction for players on the old flute, to acquire the art of performing on the Boehm flute with ease. The consequence was, it soon became public, and was adopted by professors and amateurs, Mr. Carte himself amongst the number; if there be really any merit, then, in introducing it, or rather *establishing* it here, Mr. Clinton is, to all intents and purposes, entitled to that merit; and it is most unjust to attempt to take it from him.

As your columns are always open to appeals for justice, I trust you will favour me by inserting this letter.

I have the honour to subscribe myself  
Your obedient servant,  
A PROFESSOR.

P.S.—I enclose my card with my name and address, but request you will use it only in case of necessity.

To the Editor of the Musical World.

Dear Sir,

I take the liberty of informing the public that Mr. Edward Clare never was "an old acquaintance" of mine; I do not think I have seen Mr. Edward Clare more than a dozen times in my life. Mr. Edward Clare introduced himself to me, and his treatment of me may present to the minds of others his motives for so doing. Three weeks ago some one represented me as being "an old playmate;" now I never had a musical playmate, and my earlier connections were with gentlemen of a very different calling in life than that of music. Permit me to observe, also, that a man at all accustomed to commonly respectable society, addresses others in far less familiar terms than J. M., (Mr. J. Molineux) usually accosts me, viz., "French Flowers." I have not the slightest personal acquaintance with that gentleman; the readers, therefore, may judge for themselves what style of friends Mr. J. M. Molineux is most at home with.

I am obliged to "Musica" for his *unstable* opinion of me; but, as I am not so given to waver in my judgment of others, I must assure him that his fickleness renders his opinions more the offspring of a bad temper, than a dispassionate judgment. I shall never regret the five years I spent in that delightful country Germany, and I shall ever feel indebted to that generous people for the liberality with which their learned theorists imparted to me their musical knowledge. "Musica" should have replied to questions I put in my letter "on church music," which would have spared him the trouble of writing a childish and personal attack on my "musical notions." As respects the enharmonic scale, I have a musical illustration to show to any gentleman how it should be written; is this no argument? There were many *press* mistakes in my last letter, but I am aware that was my fault, for I wrote it in considerable haste. Those who can improve on my general style of language will teach me, at least, how to put down my own ideas—but, many can write well, with very few ideas, and many can correct others and leave themselves uncorrected.

I am, dear Sir, truly yours,  
GEO. FRENCH FLOWERS.

## Reviews.

"Lord God Almighty" — air — SIGISMOND NEUKOMM.  
(J. Surman.)

A melody in A flat, well suited to the words—which involve a prayer to the Divinity — by its simplicity and contempt of ornament. The harmonies are grave and appropriate. Not ranging above E flat, and, consequently, within the reach of ordinary voices, this air has, from the reputation of its composer, and its purely devotional character, a good chance of being widely circulated among our religious amateurs. We recommend it with confidence.

"Zuleika and Hassan"—vocal duet—MENDELSSOHN BARTOLDY. (J. J. Ewer, and Co.)

One of those tranquil inspirations which are sometimes more welcome than all the bustle of excitement. A quiet tune in E major, 9-8 measure, given first to a soprano, then — with precisely the same notes — to a tenor, and the whole concluding with a coda in concert. The first few bars suggest this lovely bagatelle to be the property of Mendelssohn, and the power of continuity, which is the characteristic of the whole, turns supposition into certainty. The penultimate cadence, with a running passage in triplets of quavers divided between the voices



and accompaniment, is quite Mendelssohnian, and perfectly delicious. A more exquisite chamber *morceau*, for such especially as can enter into the charm of entire repose, has seldom come before us. The accompaniment consists of chords divided into triplets, which, except in one or two instances, are carried on to the end. This duet forms No. 12 of an interesting collection called "The Syren," containing three other compositions of Mendelssohn and two of Spohr.

"The melodies of many lands,"—song—CHAS. W. GLOVER.  
(C. Jefferys.)

A pretty melody, *à la tyrolienne*, in G major, without any pretension to depth. The words, by Mr. Charles Jefferys, are exceedingly pleasing; and the air being essentially *vocal* the song is likely to find many admirers.

"Merry is the Greenwood"—cavatina—STEPHEN GLOVER.  
(C. Jefferys.)

Mr. Jefferys, the poet, has turned an old idea to excellent account. To write about the "greenwood" now-a-days is a matter of some difficulty, considering the infinity of things that have been said about it for the last four centuries. However, stale as is the argument, Mr. Jefferys has contrived to say many charming and some new facts in its favor. Mr. Stephen Glover has produced a bold melody in E major, *à la Polacca*, with a brilliant and effective accompaniment—so that words and music together make an excellent *pot pourri* for our modern songsters.

## Provincial Intelligence.

WINDSOR.—The following is the programme of the fourth performance of the Windsor and Eton Amateur Choral Society, which took place at the Town Hall, on Wednesday week, under the able direction of Dr. Elvey, assisted by Mr. S. Smith, as sub-director:—

PART I.		
Anthem, "I will arise."	Creighton.	
Mottet.		
Air, "Honor and arms." Mr. French.	Handel.	
Hymn, "Forth from the dark and stormy sky."	Rousseau.	
Air, "Ere infancy's bud." Mr. Foster.	Mehul.	
Mottet, "O pow'r supreme."	Dr. Elvey.	
Air, "Arm, arm ye brave." Mr. Bridgewater.	Handel.	
Trio and Chorus, "Disdainful of danger."		
PART II.		
Vesper Hymn	Sir J. Stevenson.	
Chorus, "O Lord, we trust alone in Thee."	Handel.	
Chorus, "The Lord descended."	Schmitz.	
Quintet, "When winds breathe soft."	Webbe.	
Chorus, "O Father, whose almighty pow'r."	Handel.	
Recit. and Air, "And God created man"—"In native worth."	Haydn.	
Mr. Mudge		
Quartet, "Lo, star-led chiefs."	Dr. Crotch.	
Soli and Chorus, "Sound the loud timbrel."	Avison.	

We are happy to bear our testimony to the zealous efforts of the amateurs on this occasion, and to observe the increasing patronage bestowed by the clergy and gentry of the two towns and neighbourhood. The hall was fully occupied during the evening.—*Bucks Herald*.

BRISTOL.—Mr. Wilson met with an enthusiastic reception on Thursday evening at the Victoria Rooms. The programme contained nothing but that which we had heard before—but the result proved that Mr. Wilson had not miscalculated; there is a freshness about his singing which is "ever changing, ever new." We should fail in our duty were we to omit to notice the beautiful pianoforte accompaniment of Mr. Land.—*Great Western Advertiser*.

HAMMERSMITH.—On Monday evening an instrumental concert was given in the Albion Hall Rooms by a Mr. Froy. The orchestra consisted of about forty performers, who executed overtures, symphonies, &c. *à la Promenade*. Mr. Clinton played a solo on the flute, and Mr. Nicholson a solo on the oboe, both of which were encored. There were, besides, solos on the cornet, trombone, and violin, by Messrs. Davis, Winterbottom, and Wheatley. The last named gentleman led the orchestra very ably. The room was nearly full, and the audience highly satisfied.

CRANBROOK.—We have been much pleased with the performance of Mr. Watson, the Scotch musician, on five different instruments at one time, namely, two gold and silver harmonicons, two first violins, and a violoncello; bringing them all into simultaneous action with his mouth, hands, and feet. With his feet he possesses a full command of the violoncello, a scale of semitones extending from C below the staff to F above, being perfectly mastered by the left foot, while with the right, in a silver slipper, he moves the bow. Mr. W. although totally blind from his infancy, plays on his instruments with as much facility as if they were optically visible to him. Altogether this quintuple performance is most novel and pleasing.—*Maidstone Gazette*.

NORTHAMPTON.—(From a correspondent.) An organ has recently been erected in the church of All Saints, Northampton, which is considered to be one of the most complete in England. The instrument was designed by Mr. C. M. Korkell, the organist, and contains every modern improvement. The swell is one of the finest ever built, the reeds being of the most beautiful quality. The great organ contains double open diapason, sixteen feet two open diapasons, stopt ditto quint, double stopt diapason, two principals, twelfth, fifteenth, sesquialtra, mixture, doublett, fourteenth, five ranks, cornet six, ditto trumpet, posanne ditto, double trumpet, clarion. The swell organ from C, C, to F, contains bourdon, ilmoroon, open diapason, stopt ditto, principal twelfth, fifteenth, sesquialtra, mixture, cornopean, trumpet, double ditto, from C, oboe, clarion, octave ditto. The choir organ stopt diapason, dulciana, flute, principal, fifteenth, cremona, oboe, flute. The pedal organ extends two octaves from C, C, C. Open diapason sixteen feet, ditto eight feet, principal eight feet, fifteenth, sesquialtra, five ranks, trombone sixteen feet, clarion eight feet, pedal copulæ to great swell, and choir. Manual copulæ, swell to great, and great to choir. The height of case, twenty-four feet, width twenty feet, depth, twelve feet.

CHATHAM.—Mr. Rogers's Concert came off here on Monday last, in the theatre of Rochester, which was filled to suffocation by an audience consisting of the gentry of the town and city of Rochester, the civil and military authorities. The band, which was under the direction of Mr. Rogers, performed *Der Freyschutz* and *Anacron* in very good style; and after some glee singing, his daughter, Miss Rogers, was heard to great perfection on one of Zeitter's grand pianofortes, in Thalberg's *Sonambula*, Mendelssohn's *Concerto* in A minor, and Reissiger's *Trio* in G, arranged for the pianoforte, oboe, and basset clarinet (in conjunction with her father and brother). Miss Agnes Taylor and Miss Eliza Birch sang Smith's duet, "Jamie tak me ower the sea," and "Deh con te," with great effect. The latter lady gave also a song of Paisiello's, "Bonnie Prince Charlie," and "She gathers a shamrock." Miss Agnes Taylor was very effective in "Io L'udia," Gillespie's ballad, "I muse o'er each remembered scene," and Bayley's "Take her, she hath long been ours." Miss Childe, of the Royal Academy, sang two ballads very nicely, it being her first appearance. Mr. R. F. Smith sang Henry Russell's "Maniac," and "The heart bow'd down," and was encored. The audience departed highly pleased with their evening's entertainment.

HARMONIC SOCIETY.—The members held their last meeting for the season on Friday evening. Major Blathwayt presided. Mr. Millar conducted the concert, and was complimented for the very excellent programme and effective singing. The whole was worthy his taste and reputation. It would be injustice to Mr. Millar to pass unnoticed the finish and feeling with which he sang the solo "Hail to thee," (from *Aladdin*)—a burst of applause rewarded him. We never heard his voice brought out to more advantage. The performances generally gave unqualified approbation. The Ladies' Concert, fixed for Friday, we have reason to think will be a crowded one.—*Bath Journal*. [We inserted the programme last week.—Ed. M. W.]

LIVERPOOL.—On Monday evening the first undress concert of the Philharmonic was given in the Lecture-hall of the Collegiate Institution, Shaw Street. The assembly was numerous and respectable. The first part of the programme, consisting of a selection from Handel's *Deborah*, was performed admirably; the choruses were given with precision and effect. Part second, a selection from Spohr's *Last Judgment*, made ample amends for the deficiencies of the preceding piece, the whole of the solos (except two very short ones by Miss Stott) being by Messrs Armstrong and Ryalls; the latter gentleman was in beautiful voice. The choruses were executed with the greatest taste and skill, and the instrumental accompaniments were perfect. The entertainments concluded with a pretty little duetto by Bonfichi, which might be considered the gem of the evening, and in which Messrs. Ryalls and Armstrong again earned for themselves the warmest approbation of all present. After Mendelssohn's chorale from *St. Paul*, the company separated. Mr. Herrmann was as usual the director, Mr. H. F. Aldridge the leader, and Mr. W. Sudlow the organist.—*Liverpool Mail*.

## Miscellaneous.

**MUSIC APPLIED TO PUBLIC WORSHIP.**—Mr. Topliff, organist of Trinity Church, Southwark, delivered a lecture on Monday night, at Crosby Hall, upon this subject; and descanted on the rise and progress of music and its peculiar application to the services of the Church, deriving his authorities from Biblical history. He began with the remotest periods—spoke of the "first hymn on record"—the early Jewish chaunts—the scriptural recommendations in favor of choral worship—and the growth of metrical psalmody. The vocal illustrations were sung by Miss Rollo Dickson, aided by a small chorus. Mr. Topliff, a skilful pianoforte player, accompanied the whole of the music, the greater part of which was his own composition. In the course of the evening he played an extempore fantasia on the organ—and also performed *Adeste Fidelis* on the musical glasses, a feat more curious than pleasing.

**ST. PETERSBURG.**—It is stated that an offer has been made of 30,000 roubles to Donizetti to bring out a new opera and personally superintend its production. Spohr's *Crucifixion* was recently performed with great effect. The gloom arising from the grand duchess's death still hangs over the court. Sacred music has this winter been most in vogue.

**NAPLES.**—Mercadante's new opera *semibuffa* has had great success.

**MILAN.**—Verdi's *Giovanna d'Arco* has produced much sensation.

**MISS RAINFORTH AND MISS B. HAWES** will sing at the concert of the "Royal Society of Musicians." Mrs. Anderson and M. Benedict will perform a duet on two grand pianofortes; Mr. Blagrove a solo on the violin; and Mr. E. Roberts an air, with variations, on the Welsh harp. We believe Mr. Sterndale Bennett will conduct.

**BEETHOVEN'S BATTLE SYMPHONY.**—"In the midst of the confusion which the title of this piece would lead us to expect, there is a passage which shews the master-hand. The air "Malbrook," is, at the beginning of the *sinfonia*, understood as the march played by the French army in advancing, but as the "confusion worse confounded" gradually accumulates, we are morally certain that they are giving way, they fall in numbers under the British army, the whole band are dispersed, and only one fife is heard attempting to keep up the fast fleeting valour of his countrymen by playing "Malbrook;" but the fatigue he has undergone, and the parching thirst he endures, obliges him to play it in the minor key sorrowfully, instead of the joyful march played by his comrades before the battle. This is a true and genuine touch of nature. The battle symphony was composed at the request of George the Fourth, when Prince Regent, to celebrate the battle and victory of Vittoria, gained over the French by the Duke of Wellington."

Whether the editor of the "Quarterly Musical Review," from which the above passage is taken, (shorn of its superabundance of inflated eulogies,) was in an ironical mood when he penned it, we cannot say—but it is certain that Beethoven was in a quizzical humour when he composed the "Battle Symphony," one of the most absurd emanations from a really great mind that the history of art records.—(ED. M. W.)

**MADAME D'EICHTHAL** has arrived in town for the season, after a most prosperous winter spent in Paris, where she has been equally successful in winning golden opinions and more substantial rewards of merit. Her concerts have been highly successful and the French papers speak of her merits in terms of enthusiasm. Madame D'Eichthal comes to England with the highest possible introductions.

**PRINCESS'S THEATRE.**—Mr. Ransford gave his annual concert on Wednesday evening, to a crowded house. Besides the concert, *The Rent Day* and *High Life below Stairs* were performed. The Distin family "performed on the Sax horns; Master Thirlwall played a solo on the violin; and Richardson a solo on the flute. The singers were Misses Lucombe, Ellen Lyon, Grant, S. Flower, and the Misses Williams; Messrs. Sinclair, Wrighton, Hime, Ransford, and John Parry. Mr. Sinclair sang "The Death of Nelson," and a song of his own, with great success. Mr. Hime was encored in a song by Balfe—Mr. Ransford in Horn's song, "The Justice," and the "Gipsy Laughing Song"—Mr. John Parry in "Cinderella"—and Miss Sara Flower in "I've been to the woods." Mr. F. Eames led the band, and Mr. C. E. Horn presided at the pianoforte.

**THE OPERA** has been well attended hitherto. *Ernani* seems to please the subscribers—and Mme. Rita Boria has made a decidedly favorable sensation. Moriani is in better voice than last season. We shall speak at length in our next, as it is our intention to allude frequently to the doings of this important establishment. The new ballet is unequivocally successful—and Perrot and Lucile Grahn are received with acclamations. The former is known to every English *habitué* of the opera—the latter is new to us, but bids fair to sustain her great continental repute.

**MISS LINCOLN** has returned to England from Leipsic, with her brother Mr. Henry Lincoln. Her success at the *abonnement* concerts and elsewhere, in that celebrated musical city, has been most gratifying and complete.

**PERGOLESI.**—An interesting private performance took place on Tuesday morning, at the Hanover Square Rooms, of a sacred oratorio, under the name of "*Calvary*," adapted by its author, Mr. T. F. Barham, to Pergolesi's "*Stabat Mater*." Of course the private nature of the performance precludes criticism, but we may record the crowded state of the rooms, and that the whole of the arrangements were under the care of Mr. J. Alfred Novello, a zealous musician and admirable vocalist, on whom the satisfactory manner in which every thing was accomplished, reflected the highest credit.

**MR. LAVENU'S** grand concert, on Tuesday evening, came off triumphantly before a crowded audience at Drury Lane Theatre. Almost all the vocal and instrumental talent in London assisted and the attractions were of the highest order. Mr. Lavenue, a talented and ingenious composer, a good pianist, an admirable violoncellist, and a first-rate accompanist, has a perfect right to get up such monster-concerts as that of Tuesday night—if he prefer that mode of public appeal to giving a quiet and intellectual treat to his own friends, in the Hanover Square Rooms or elsewhere—which, by the way, few professors could accomplish more satisfactorily. But we must loudly protest against such affairs being organized by persons who are mere tradesmen, and have no practical right to mingle in the profession and injure the interests of professors. Many will understand us—to those who may not, what we have said on the subject can be of little consequence.

**MRS. ALFRED SHAW** is engaged for six concerts at Edinburgh.

**MR. BENEDICT** is engaged to conduct the Norwich Festival.

**WESSEL AND CO.**—Our readers will be glad to learn that the Chancery suit pending in this eminent firm is finally and amicably adjusted. Mr. C. R. Wessel will remain as sole conductor of the business.



**MELOPHONIC SOCIETY.**—We just arrived in time on Tuesday night, to witness the entire success of Mr. C. Horn's new oratorio, "*The Fall of Satan*," which, of course, will be performed again. The room was densely crowded, and the audience appeared highly delighted with what they had heard. An air with violin *obligato*, which we luckily were not too late to hear, is full of agreeable melody, and written with musicianly facility. Miss Anne Williams sang it with the utmost purity of tone and delicacy of execution, and Mr. Blagrove (who led the band) played the *obligato* violin part with masterly neatness. The air was loudly encored. We shall not hint an opinion of "*The Fall of Satan*" until we have heard it thoroughly—it would be equally an injustice to Mr. Horn and to ourselves. Let us hope, however, for an early opportunity. The vocalists whom we observed in the orchestra were the Misses Williams, Mrs. C. Horn, Mr. C. Horn, Jun. Mr. Julian Kench, and Mr. Mattacks. Mr. Horn conducted and Mr. T. Jolley presided at the organ.

**HANOVER SQUARE ROOMS.**—A very interesting performance took place on Tuesday night, before a tolerably full audience. A Mr. Fitzwilliam (son of the popular actress of that name), hitherto unknown to the public, having composed a "*Stabat Mater*" and being naturally anxious to have it publicly performed, produced it, with the aid of a capital orchestra and efficient (though not numerous) chorus, on Tuesday, at the above rooms. Its success was decided, and though the young composer had many friends in the room, there was a sufficient muster of independent hearers to stamp the verdict with the color of truth. Many eminent musicians were present, and expressed themselves equally surprised and pleased. We cannot, at this period, undertake a detailed criticism of the "*Stabat Mater*," but hope to see it in print, when we may bestow on it the attention which it merits. We must not, however, refrain from alluding to a charming trio "*Sancta Mater*," which obtained and deserved a warm and general encorè. The same honor was conferred on the final chorus, "*Amen*," but with less judgment (we thought) on the part of the young composer's friends. Miss Dolby was a host of strength in the solos, singing throughout in musician-like and admirable style. Mr. Hobbs and Mr. Machin were also most valuable co-operators. Miss Messent had but little to do, but did that little as well as it could have been done; and Miss Fitzwilliam, a debutante (sister of the composer), displayed a pure method and a charming *mezzo soprano*. Mr. Fitzwilliam has studied, we hear, at various times, under Mr. J. L. Hatton, Mr. John Barnett, and Sir Henry Bishop. He is very young, and the impulse given him by the gratifying result of Tuesday night's performance cannot but benefit his future studies. We sincerely wish him success and ultimate eminence, and indeed we think we may safely prophesy both for him. Mr. Alfred Mellon led the band and Mr. Fitzwilliam conducted. A miscellaneous act of sacred music followed, of which we only had opportunity to hear one piece, viz. Miss Dolby's "*If guiltless blood*," which was a very fine performance, and merited its warm reception.

**ROYAL ACADEMY OF MUSIC.**—His Royal Highness the Duke of Cambridge was present on Friday at a rehearsal of the music which was performed at the concert on Saturday last, and expressed himself greatly pleased with the talent displayed by the pupils. Among the selection was Spohr's *Christian's Prayer*, and the *Kyrie* and *Gloria* from Beethoven's mass in C; also a solo, duet, and chorus from Rossini's *Stabat Mater*. We shall give a full account in our next.

**THE APOLLONIC SOCIETY** gave their second miscellaneous concert at the Institution in John Street, Fitzroy Square, on Monday evening. The vocalists were Misses Sarah Flower, Thornton, Farmer, Messrs. Allen, Smythson, and W. Ball. Mr. G. F. Taylor accompanied, and Mr. Jennings was the director for the evening.

**MISS LEY.**—It will be seen by our advertisement that this clever vocalist has removed from her late residence, to 103, Great Portland Street.

**MILLE DAVID**, niece to Madame Dulcken, was married on Tuesday to M. Meyer, the eminent clarionetist.

**EXETER HALL.**—A selection of anthems and cathedral music will be given by the "Sacred Harmonic Society," on Friday, the 28th inst., on which occasion Dr. Elvey of Windsor will preside at the organ. Misses Rainforth and Cubitt, and Messrs. Hobbs and Leffler will be among the vocalists. Mr. Surman will conduct as usual.

**THE DISTIN FAMILY** are on a provincial tour, during which they will visit Manchester, Liverpool, Chester, Preston, Oldham, and other large towns.

**MR. GRATTAN COOKE** will make his *debut* as a vocalist at the festival of the Royal Society of Musicians. He has studied under Crivelli.

#### TO CORRESPONDENTS.

E. E. H.—Received; the last soirée of the "British Musicians" takes place next Thursday;—they will then be discontinued till the autumn. MR. HENRY SMITH—if possible we shall attend, but we cannot undertake positively to notice concerts of which the locale is remote, unless advertised in our pages. A. OXFORD—Handel was a Saxon by birth, would that he were an Englishman. AMICUS—testimonials and communications must be sent to the University at Edinburgh. MR. DOUGHTY shall hear from us privately. MR. I. O. ALLMANN—Better late than never—his verses are accepted with many thanks, and his kind expressions of esteem for our labors with more than many thanks. A PROVINCIAL ORGANIST.—It is impossible to please all tastes. We must acknowledge some subscriptions RECEIVED next week.

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